sible, and which, it appears, are denied by Europe. In *The GoJder) Bowl* is dramatised the achievement of total refinement by Maggie, which in its turn, opens up new horizons of awareness in the Prince, enabling him to achieve his inner refinement, and thereby complement and augment his outer refinement. Maggie's refinement offers the Prince the mastery of self-conversion whereby he may achieve a safe passage across the hitherto unmapped abyss of his selfhood. An increase of refinement, and the resulting enhancement of life - both brought about by the birth of a moral sense in the Prince, whose adverse irit'rration of its absence in himself is a psychological precondition of refinement - are the central premises of the novel. Interlinked with the achievement of his refinement is the refinement of Maggie's moral sense, which is awakened to the disparity between the apparent and the real in human life.

A scion of an old princely family of Rome, Amerigo is a young man of taste, good breeding and sensibility. The Ververs regard him as a "rarity, an object of beauty, an object of price."[55] Thinking about his forthcoming marriage, and reviewing his past life mentally, the self-introspective Prince, as he wanders in the streets of London, tells himself that he should be a good son-in-law to Adam Verver. "If there was one thing in the world, the young man, at this juncture, clearly intended, it was to be much more decent as a son-in-law than lots of fellows he could think of had shown themselves in that character."[1]*

The Prince 'recollects with some pride that he had been the heart-throb of many women, of at least "twenty women," and his idea of rewarding them was to make love to them. These are things of the past, and he starts with the best of matrimonial intentions towards Maggie Verver. He tells himself, "Capture had crowned the pursuit - or success, as he would otherwise have put it, had rewarded virtue."[1]" The young man is, however, "serious," instead of being "gay".

"A sobriety that might have consorted with failure sat in his handsome face."[58] The Prince has grave misgivings regarding the future of his wedded life, because he is intensely conscious of his inherited past. He tells Maggie Verver that there are "two parts" in him. "One is made up of the history, the doings, the marriages, the crimes, the follies, the boundless *betises* of""* his ancestors. The second part is made up of his "single self" which, aware of its limitations, seeks limitless refinement. He knows that history HnKs Mm up wrfti